

FOR THE ARTS

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A FUSION OF THE WORLD'S CULTURES

Canada today is a country in the throes of an irrepressible ferment, the dynamic product of a harmonious fusion of the world's cultures. According to the latest census data, Canada's population is now made up of more than 200 different ethnic groups. Nearly 4 million people are members of visible minorities – a number that has tripled in 20 years. Artists and arts organizations are at the cutting edge of this cultural diversity, as a wealth of images, productions and ideas attests. Indeed, the range and activity of culturally diverse art belie the raw statistical numbers.

A microcosm of Canadian society, the Canada Council for the Arts is evolving and changing as it keeps pace with this new cultural reality. In the last six years, Council support to culturally diverse art has grown dramatically. Today, it stands at almost \$10 million. Support to culturally diverse organizations alone has more than quadrupled in dollar terms while the number of organizations supported has more than doubled. The percentage of Council personnel who are members of a visible minority or of an Aboriginal community now exceeds that of the active population. The same is the case for membership on the Council's peer assessment committees.

Future generations will remember that, at the beginning of the 21st century, Canada embraced the diverse complexity of an enriching and creative meeting of cultures, and nourished it ... as this issue of *For the Arts*¹ illustrates.

¹ The editors wish to thank Soraya Peerbayn, Co-ordinator of the Canada Council's Equity Office, for her close collaboration in the preparation of this issue. The winter 2002 issue of *For the Arts* (no. 9) was devoted to Aboriginal arts; official-language minority communities will be featured in a future issue.



The new generation of artists

The first generations of culturally diverse artists in Canada have established an unmistakable presence, in their varied activities, collaborations and movements. They have been able to resist the often assimilating effects of institutions and the marketplace. Artists like Black Theatre Canada founder Vera Cudjoe, playwright Djanet Sears, painter Takao Tanabe (the latter two Governor General's Award winners), video artist Richard Fung (winner of the Bell Canada Award in Video Art), choreographer Zab Maboungou, the artists of centres like A Space Gallery, and researchers like Lillian Allen and Krisantha Bhaggiyadatta, have infused their many identities into the cultural reality of today's Canada.

IMAGES: (from left) Aunnona Chatterjee and Meera Ruparello, in Odissi, Menaka Thakkar Dance Company (photo: David Houli); Ikutta Babees – DJ Raid, Manchilde and Zip-Loks (photo: Marc Bider)

Cover: Ziyian Nwan, Barbara Bourget and Jay Hirabayashi, in *The Believer*, Kokoro Dance, choreography by Jay Hirabayashi (photo: Laurence M. Svirchev)

The building of new legacies

An organization is a house, a sheltering community and a culture. It fosters the preservation of artistic memory and knowledge, and the evolution of new forms and dialogues.

The boom of Canadian artistic activity in the 1950s was due in no small part to a commitment to institutions. Now, the Canada Council is renewing that commitment, investing \$4.5 million over three years (2001-03) to develop the infrastructure of organizations dedicated to culturally diverse artistic practices. An initiative of the Council's Equity Office, endorsed by the Advisory Committee for Racial Equality in the Arts, this strategy is contributing to the building of new legacies. Some examples from across the country.

The Black Artists' Network of Nova Scotia celebrates one of Canada's oldest Black communities through the Preston Cultural Festival. Since the late 1700s, enslaved Blacks, free Black Loyalists, "Maroons" deported from Jamaica, refugees from the War of 1812, immigrants who came to work the coal mines and the steel factories have documented and contributed to Preston's cultural heritage. Festival events such as *When Black Women Useta' Fly*, an exhibition curated by Myla Borden and David Woods, re-imagine that heritage. Vivid quilts depict patterns showing the escape routes of slaves; exquisite walking sticks carved by Avery Crawley guide participants through a unique installation, *The Road to Town*.

Toronto is home to a diversity of Indian dance companies that highlight the seven classical dance forms of the subcontinent. Companies such as Sampradaya Dance Creations, InDance, Chitralakha Odissi Dance Creations and M-Do have fed a hunger for contemporary choreography that embraces tradition, innovation and fusion. The Kala Nidhi Dance Festival, unique in North America, welcomes leading artists from around the world and advances knowledge through performances, workshops, demonstrations, films and lectures. The pioneering Menaka Thakkar established Canada's first school of *bharatanatyam*, one of the essential forms of Indian dance. With her students, she founded the acclaimed Menaka Thakkar Dance Company in 1978. Now, other schools such as Sampradaya are also developing a wealth of international talent.

The first *Isse*, or Japanese immigrants, came to British Columbia in the 1890s, and Vancouver's Powell Street became the heart of their community. Despite the devastating internment of Japanese-Canadians during World War II, the community has been reinvigorated, aided in part by events such as the Powell Street Festival, a joyous testament to resilience. The longest-

running community celebration in Vancouver (est. 1977), the festival has featured the eloquent performer Dawn Obokata, prize-winning novelist Kerri Sakamoto and the breathtaking spectacles of Fujiwara Dance Inventions and Kokoro Dance.

In Montreal, Éditions du CIDHCA documents the rich history of the Haitian and Caribbean communities. CIDHCA has published over 100 titles since starting up in 1986 and has exported more than 40% of these to a diaspora that embraces France, the Caribbean and the U.S. The publishing house also acts as a cultural centre, organizing forums, book launches, film screenings, exhibitions and other events; it has an impressive library of international resources. Like many others, CIDHCA is a catalyst for community development, rooted in a dynamic network of artists, activists, students and lovers of the arts.

In cyberspace, the media group Rice Paper offers a virtual roof for the artistic creations of Canadians of Asiatic origin. Its magazine (under the spirited direction of Alden Habacón) and website (www.ricepaperonline.com) are a forum for creation, and cultural exchange and promotion.

IMAGES: (from left) *The Road to Town*, installation by Avery Crawley, Preston Cultural Festival; Neena Jairajan, Monika Shah, Matangi Raman, Sukanya Subramaniam and Nwaki Shattiri, *In Shades and Rhythms*, Menaka Thakkar Dance Company (photo: David Hou); b-boy performer Jay Hirabayashi, Powell Street Festival (photo: Irene Kunyuk).



Their artistic works shed light on worlds that are not 'other,' but are rather inter-related. To a contemporary world beat, this new generation of artists is creating work that blends sources of inspiration and weaves new patterns of artistic practice and philosophical approach. A highly visible symbol of the current experience of young people, hip-hop, with its distinctive music, its urban yet lyrical vocabulary and its 'spoken-word' style, represents an artistic bridge – and intersection – between cultural sources. Here's a taste of what's happening.

Already warmly reviewed by the critics, the young Montreal group Butta Babees – consisting of Manchild (Osei Alleyne) and Zip-Loks (Stephen Hennessy) – have instilled in their lyrics the power to grab, exorcise and exorcise life's dramas. Musical intelligence, social awareness and poetic sensitivity come together in a common commitment to a humanistic (re)volution. A strong sense of artistic solidarity has also motivated Butta Babees to collabo-

rate with young performers in Montreal, especially in the Petite Bourgogne district. In fact, its next CD, *The Buffet*, will feature several emerging hip-hop artists. Others who are part of this innovative wave include nli dñri (Anthony Barsfield, of Ottawa) and Motion (Wendy Brathwaite, of Toronto), both verbally dexterous modern-day storytellers and walking libraries of oral history. Their approach very much reflects the movement to revive and transmit oral tradition and develop spoken-word creation in Canada.

Any attempt to present an overview of the new generation of artists would inevitably minimize their scope. What adjective can describe the style of 4Unity Productions Youth Media Association: social? educational? artistic? This Toronto-based organization helps young performers aged 14 to 24 produce video and audio recordings while attempting to positively transform their often-troubled lives. Last year, for the second time, the organization collaborated with the Teen Council of the Art Gallery of Ontario to

invite young artists to take part in *H.Y.P.E. (Helping Young People to Excel)*, a day-long celebration of hip-hop culture.

A common quality that the artists of the new generation share is undoubtedly their refusal to be compartmentalized. A good example of this versatility and non-conformity is Chanté Wadge, a Toronto-based dancer originally from B.C. In the course of her scintillating explorations of ideas on the human condition and our means of communication, she has delved into anthropology, evolutionary philosophy and the healing arts, worked in the social services field, and pursued multimedia research. She has also shared her ideas with other artists in many parts of the world, including India, Mexico, the Czech Republic and the U.S., as well as Canada.

These and others of the new generation of artists are a vibrant reflection of humanity's many faces.

The art of networking

Canadian performers are actively carving out for themselves a national and international place that reflects their tremendous talents. In order that the projected images of Canadian art faithfully mirror the complexity of contemporary culture, artistic support needs to ensure that the range of creative work is fairly represented. The tool kit for providing equitable assistance to this burgeoning creativity includes training, exchange, performance, dissemination and promotion.



Dialogues between cultures

"My choice has been to add, not subtract cultures. I decided to embrace all colonial experience - in a word, to reject neither the culture of the colonists nor that of the colonized. My aim: to be a writer of the Americas writing in French. To reiterate: I am in America, and of America! This discovery is, for me, more important than that of Christopher Columbus. He only discovered a land, while I discovered my identity on this earth."

Dany Laferrière

IMAGES (from left): Soprano Measha Brueggergosman (photo: Steve Payton); guitarist-singer Alpha Yaya Diallo; writer Roy Miki (photo: Danielle Schaub); background image: turntable artist Kid Koala

The young soprano Measha Brueggergosman has already become an international discovery. At the 2002 Jeunesses Musicales international competition in Montreal (for voice), she was not only awarded the overall prize, but prizes in four other categories as well. To help further her career, the Canada Council for the Arts last year awarded her the first-ever Bernard Diamant Prize. The New Brunswick native is now applying the prize money toward Master's studies at Hochschule für Musik in Augsburg, Germany. A model of determination and talent, Brueggergosman has decided to pursue further studies, and may eventually teach. Her performance schedule this year includes appearances with symphony orchestras in Montreal, Quebec City, Toronto, Stuttgart (the Stuttgart Philharmonic) and Cincinnati (the Cincinnati Opera).

Learning can take many forms. With its program of international residencies in visual arts, the Council hopes to foster the exchange of artistic knowledge between cultures. During a recent residency at the Caribbean Contemporary Arts Centre in Trinidad, multidisciplinary artist Jamelle Hassan of London, Ontario, hooked up with some 40 artists from different cultural backgrounds. Hassan gave work-

shops; organized an exhibition called Caribbean Books in collaboration with Trinidadian binder and colourist Richard Bolai (shown also at the Artlab Gallery of the University of Western Ontario); and co-wrote, with filmmaker Christopher Laird of Trinidad's Banyan Productions, a script about the Trinidadian and Canadian writer Harold Sonny Ladoo.

Whether in a creative workshop, on stage or in a museum, artistic excellence is the main yardstick for presentation. With its program to help curators from diverse cultures take up residencies in the visual arts, the Canada Council supports global and multicultural development in curatorial expertise. Last year, the young artist and curator Luis Jacob devoted a residency at the University of Toronto's Blackwood Gallery in Mississauga to the conceptual and contemporary art of Latin America. The young researcher Sadira Rodrigues undertook a residency on the various approaches to conservation at Vancouver's Centre A. During her stay there, she also organized several national and international conferences on contemporary artistic practice in Asia. These are just two of many such examples.

In the area of presentation and promotion, there are individuals who act and there are events that make us

react. In late 2002, the Canada Council's Outreach Office launched *Sonic Weave* (www.sonicweave.ca), a series of acts highlighting the Canadian take on world music. Several of the showcased artists are from culturally diverse backgrounds. This eclectic group of "sonic weavers" includes the Tasa group of instrumentalists, throat singer Tanya Tagaq Gillis and techno-musician Michel Deveau, singer-guitarist Alpha Yaya Diallo, musicians Zubot & Dawson, musician and turntable virtuoso Kid Koala and the funk group Les Batisses. This summer, they will perform in 10 major festivals in Holland, Austria, Switzerland and Germany, and present to European audiences the many linguistic and cultural influences that run through Canada's folk and world music scene. Another Outreach competition, *Exposed Roots*, was launched in March, and will culminate in a three-day grand finale in November at Montreal's Club Soda. Some 20 musicians, mostly from Aboriginal and diverse ethnic communities, will showcase the distinctive rhythms of contemporary music in Canada. The event is aimed at promoters and presenters keen to sign up new talent.

Heather Mali and Rodrigue Proteau, in *L'Air*, Pigeons International (photo: Paul-Antoine Taillefer)

Micheline Dahlander, Shomee Chakrabarty and Millie Tresierra, in *Bhopal*, Teest Duniya Theatre (photo: Tommy Asselin)

Lee Su-Feh and David McIntosh, co-founders of battery opera, in *Domeslik* (photo: Jamie Griffiths)



Every culture is a constellation of signs through which a society grasps what it has been, what it is, and what it aspires to be. Because their works of art challenge the individual, it can be said that artists create spaces for dialogue within which society as a whole can seek new ways of knowing and of understanding. Canadian artists from culturally diverse backgrounds are often expert at unbolting conventional wisdom and articulating issues of identity. So they are especially adept at initiating discussions that are often passionate, exciting and, often, indispensable.

Roy Miki is a leader of the movement claiming reparations for the harm inflicted on Japanese-Canadians during the Second World War. He is also a compelling thinker about racial, cultural and multicultural issues. He is a poet, professor and theoretician who by the force of his words, has built bridges across cultures and across generations. His literary presence, notably at Simon Fraser University in Burnaby, B.C., has stimulated many young people to think about

the ethical dimensions of events, and find for themselves the words to express a more just reality. His poetry collection, *Surrender*, which deals with the internment of Japanese-Canadians, received a Governor General's Literary Award in 2002.

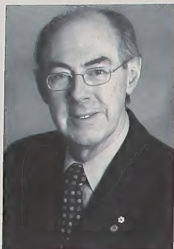
Teest Duniya (meaning *third world*) Theatre, created to meet the needs of actors of South Asian origin, is located at the confluence of many languages, cultures and races. Its various activities include the theatre, a magazine (*alt theatre: cultural diversity and the stage*) and community initiatives. The production *Bhopal*, written by artistic director Rahul Varma, is based on the 1984 Union Carbide tragedy at Bhopal in India and explores the moral choices that humans make amid the realities of globalization and development. The work has been translated into Hindi, and is currently on tour in India.

The multicultural Montreal theatre and dance company Pigeons International, co-founded by Paul-Antoine Taillefer and Paula de Vasconcelos, specializes in intricate performances that

revolve around the "language of the body." The company has performed to widespread critical acclaim in Canada as well as in Colombia, Italy and Portugal. The company's next show, *Babylon*, is a metaphorical interpretation of the encounter between races and cultures in the contemporary world.

The Vancouver company battery opera is at the connexion between various genres and traditions – dance, theatre, postcolonial discourse and martial arts. Under the guidance of its co-founders Lee Su-Feh and David McIntosh, it works with other creators to explore the familiar and the exotic. In 2003, it is presenting *Cyclops* at the Vancouver East Cultural Centre; it will also tour a previous work, *Spektorator*, to Zagreb, in Croatia.

The dialogues between cultures, in their multifarious forms, are well and truly under way.



John Hobday (Photo: Robert Hargreaves)

JOHN HOBDAY APPOINTED CANADA COUNCIL DIRECTOR

John Hobday is the new director of the Canada Council for the Arts. Hobday has played leadership roles in broadcasting, theatre, arts advocacy and philanthropy. He replaces Shirley L. Thomson, who has been appointed Chair of the Canadian Cultural Property Export Review Board.

Hobday came to the Council from the Samuel and Saide Bronfman Family Foundation, where he served more than 19 years as Executive Director. During the same period, he also served as Executive Director of Corporate Donations for Seagram Canada, where he was responsible for the much-acclaimed Seagram Symphonia Program.

He has also been an actor, broadcaster and CBC Radio drama producer, Theatre Director of the Confederation Centre in Charlottetown, Administrative Director of the Neptune Theatre in Halifax, and National Director of the Canadian Conference of the Arts, a position he held for 11 years. He has also served on the Board of the Council for Business and the Arts in Canada.

"All these experiences have given me the opportunity to understand a wide range of

issues in the cultural realm from many different perspectives," he said. While he is often credited with moving the Canadian Conference of the Arts forward in advocacy and government relations, he described his greatest achievement there as "helping to bring the arts community together on issues of common concern." His focus on partnerships and "working together" holds true to this day and one of his objectives at the Council is to promote greater cooperation and sharing of information between arts funders at all levels of government and the private sector.

Hobday says one of the greatest challenges facing the arts in Canada is "the sustainability of high-quality arts programming in an increasingly competitive environment."

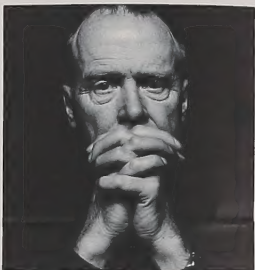
"My own belief is that if an organization is healthy organizationally and financially, there's a better chance it will be able to produce and sustain artistic excellence." At the same time, he is also dedicated to supporting the work of individual artists. "There should be as few barriers as possible to those who show exceptional talent." Hobday took up his new position on January 20.

Théâtre Le Clou wins Theatre for Young Audiences Prize

Théâtre Le Clou's production of *Au moment de sa disparition* (At the time of his disappearance) is a winner of the Canada Council's Theatre for Young Audiences Prize for 2003. The \$10,000 prize was presented by Council Chair Jean-Louis Roux to Le Clou's Artistic Director Benoit Vermeulen during the television broadcast of *La Soirée des Masques*, Quebec's annual theatre awards show. The play, a "theatrical road-movie" for teen-agers about the relationship between two brothers, was written by Jean-Frédéric Messier and directed by Benoit Vermeulen (who also received, respectively, awards for best original text and best direction). Theatre for Young Audiences prizes are also given out annually in Toronto (at the Dora Awards) and Vancouver (at the Jessies).

Alex Colville, Gathie Falk and Betty Goodwin among GG visual arts award winners

Artists Robert Archambeau, Alex Colville, Gathie Falk, Betty Goodwin, Walter Harris and Takao Tanabe, as well as arts educator and administrator Suzanne Rivard Le Moine, are the winners of the 2003 Governor General's Awards in Visual and Media Arts. "All of the winning artists have had significant exposure outside Canada," Council Chair Jean-Louis Roux said. "Through their work, they bring Canada to the world and demonstrate Canadian creativity in a particularly tangible way, projecting their unique visions of our land, our people and our way of life." The annual awards are funded and administered by the Canada Council. They were presented by Governor General Adrienne Clarkson and Mr. Roux at Rideau Hall on March 17. See: www.canadacouncil.ca/prizes/ggvma/



Alex Colville (Photo: Arnold Marger, National Gallery of Canada)



Theatre for Young Audiences (Photo: Canada Council / Stephen L. Latham)

3,500 attend Canada Council's "historic evening" of jazz

The Canada Council, in a unique collaboration with the U.S.-based International Association for Jazz Education (IAJE), hosted a special evening of jazz on January 11 in Toronto. The event honoured a trio of veteran Canadian jazz bands – Rob McConnell and The Boss Brass, Hugh Fraser's Vancouver Ensemble of Jazz Improvisation and Vic Vogel's Le Jazz Big Band of Montreal. The event also showcased three stars of the new generation, saxophonist Jane Bunnett, pianist Lorraine Desmarais and trumpeter Ingrid Jensen. The three-hour concert, called "an historic evening" by *The Globe and Mail*, attracted some 3,500 jazz lovers and IAJE convention delegates from 35 countries. It was broadcast live on CBC Radio One and Radio-Canada's La Chaine culturelle, as well as on New Jersey's WBGO; the potential listening audience exceeded 10 million.

Art Bank purchases 71 works by Aboriginal artists

The Canada Council Art Bank is purchasing 71 works by Aboriginal artists from across the country in an effort to enhance its collection. The Art Bank invited artists from across Canada to make submissions. More than 400 artists responded and 71 works by 61 First Nations, Métis and Inuit artists – with a total value of approximately \$150,000 – were selected. The new acquisitions include paintings, drawings, prints, photographs, sculptures, weaving, appliques and dolls as well as a totem pole by Gitksan sculptor Walter Harris, winner of a 2003 Governor General's Award in Visual and Media Arts.

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Board news

Heritage Minister Sheila Copps has announced two new appointments to the Canada Council's board. Marie P. Comeau de Petit-Ruisseau, Nova Scotia, is outgoing President of the Acadian Cultural Council of Nova Scotia and Vice-President of both the Nova Scotia Artists' Association and the theatre company, Les Araignées du Bout-Bout. George Elliott Clarke is professor of English literature at the University of Toronto, winner of the Governor General's Award for *Excavation Poems*, and editor, most recently, of *Eying the North Star: Directions in African-Canadian Literature*.

Former Canada Council board member Irving Zucker, aged 82, has died. A noted Hamilton philanthropist, Zucker served on the Council's board from 1996 until 2002. He was an enthusiastic collector of art, especially sculpture. Many of his sculptures eventually made their way, as gifts, to various Hamilton cultural institutions, such as the Art Gallery of Hamilton, Theatre Aquarius and the McMaster Museum of Art. Zucker was replaced on the board last year by Craig Dowhaniuk, a Hamilton foundation executive.

CULTURAL DIVERSITY

A DISCUSSION WITH ARTIST PRASAD BIDAYE, ARTS CRITIC JOYCE ZEMANS AND POET LILLIAN ALLEN
LED BY LILLIAN ALLEN

JZ: Cultural diversity is Canadian culture. What is Canadian culture but the experience of Canadians, which at its heart reflects our diversity?

LA: We are becoming more confident about who we are and what we stand for as a society. We are at the right moment in our history to consciously declare our values and focus our priorities to become the kind of nation we want to be. As a country, we seem excited at intensifying this process....

PB: Cultural diversity is a kind of unity.... The richness of our arts, our lifestyles, our discourses.... are dependent on a multiplicity of traditions and experiments.... It is this richness that makes a culture worth fighting for.

JZ: It is exciting.... Although we have yet to live up to its full promise, there has been much progress and there are many initiatives to respond to cultural diversity in Canada. Canadian cultural policy has always been about diversity, ever since the early emphasis on regional diversity.

PB: Our demography is diverse to begin with – Aboriginal Peoples, French, English, Africans, Acadians...immigrants. Now, with the recognition of cultural diversity, we can stir the mix.

LA: You make it sound so hip. Isn't there a danger that the term will become fashionable and lose substance?

PB: Cultural diversity, cultural hybridity, trans-nationality... everything that expresses plurality is in vogue. But it is definitely a vital sign of the times.

JZ: There is a concern that we pay occasional lip-service to the notion, not only in Canada but elsewhere. But there is also real momentum for cultural diversity in Canada.

Artists represent Canada to Canadians and to the world. This year's Man Booker Prize-winner Yann Martel (*Life of Pi*) was born in Spain, writes about India, and delivered his acceptance speech in French. Rohinton Mistry, Austin Clarke and Michael Ondaatje are nationally and internationally acclaimed. Jay Kogawa's brilliant *Obasan* remains a Canadian classic. Films such as Deepa Mehta's *Bollywood-Hollywood*,

Atom Egoyan's *Ararat*, Zacharias Kunuk's *Atanarjuat* and Alanis Obomsawin's *Is the Crown at War with Us?* are being shown in theatres around the world. They all define our Canadian experience.

LA: In Canada's policy development on the international scene, we seem to define cultural diversity as the sum total of all cultures that exist. To me it is like defining water as H₂O: not wrong, but unenthusiastic. I believe that you need a thoughtful, working, and workable, definition to give the country a mandate. What might be included in such a definition?

PB: Coming from a multicultural society like India, I feel that multilingualism is an element of diversity. It is also a critical issue here in Canada.

JZ: The weakness of multiculturalism is that it has historically been defined as cultures co-existing – living side by side – rather than stressing dynamism and interconnectivity, which define contemporary cultural diversity.

LA: Let me ask you, Joyce, about your own ground-breaking work at the Canada Council. [Note: Joyce Zemans was Council Director from 1989 to 1992.]

JZ: We developed an institutional understanding of the issues. But we were only able to do this through partnership with the community, through representation of those who were not well represented at Council at that time.

LA: And this change at Council, later guided by Equity Coordinator Sharon Fernandez, resulted in greater diversity in the arts, a kind of renaissance in Canadian culture, as poet George Elliott Clarke puts it:

LA: What is the larger project of cultural diversity?

PB: To live together, peacefully and creatively. The ideal of our culture is to bridge differences, engage in dialogue and make a cultural contribution.

JZ: It is about cultural democracy. It is about the experience of every person in our society.

LA: ... which is also about community. Supporting the cultural processes, participation and empowerment, and meaningful interactions for this expression. If citizens have the right and the obligation to participate in culture and community and other societal processes, then government and institutions have an obligation to facilitate participation and eradicate barriers. What are some of the challenges facing us?

JZ: The Canadian experience [includes] the way we empower our artists. An area of concern for me is whether we will be able to continue to do this in the globalized economy, within the agendas of the WTO and [free trade agreements]. We are faced with competing value systems: the economic versus the cultural. Yet artistic creation and the cultural industries are inextricably linked. Production and distribution are tied integrally to the creative process.... On the international level... we have to make sure that as a nation we can maintain our current policies and practices of support for the arts and culture and create new opportunities for cultural and artistic activity.

LA: It is fundamental for us as a nation to be able to decide whether we have arts councils or not, fund individual artists, or subsidize film production. It is our inherent right to develop our culture to create the kind of society that we want....

On the domestic level, it is clear. Representation is presence, and presence is participation, more equitable re-distribution of resources.... We must keep working to support what is fundamental to our identity and our communities and what offers not only a way forward but great and exciting possibilities as a nation.

Prasad Bidaye is an artist and Ph.D. student in comparative literature at the University of Toronto. Joyce Zemans teaches cultural policy and arts administration at York University. Lillian Allen is a poet, arts activist and teacher of creative writing at the Ontario College of Art and Design.

THE PATH FORWARD

PARILLIAN ALLEN.

LA DIVERSITÉ CULTURELLE

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LA : Puis-je vous demander, Joyce, de nous parler un peu de votre travail innovateur au Conseil des Arts du Canada ?

JZ : Tout d'abord, innovateur au Conseil des Arts du Canada ? Je ne pense pas que nous soyons innovateurs en tant que nation, j'aimerais dire, par exemple, de la technologie des médias numériques. Mais nous sommes innovateurs en ce sens que nous nous sommes engagés à faire passer la culture au premier plan de la vie nationale. C'est notre rôle de leader. Nous sommes parvenus à une collaboration de la communauté artistique, c'est-à-dire avec le monde de la vie et de ce qui est considéré comme le monde de l'art, et de devenir l'expression d'une diversité culturelle ou nouvelle culture. Le concept de diversité culturelle ne nous paraît pas être un concept très nouveau.

LA : Dit de cette façon, cela paraît terriblement « tendance » à 1992 !

JZ : Joyce Lemay a été directrice du Conseil de 1989 à 1992.

LA : Vous pouvez souligner le médium.

JZ : Oui, je pense que nous sommes innovateurs en ce sens que nous nous sommes engagés à faire passer la culture au premier plan de la vie nationale. C'est notre rôle de leader. Nous sommes parvenus à une collaboration de la communauté artistique, c'est-à-dire avec le monde de la vie et de ce qui est considéré comme le monde de l'art, et de devenir l'expression d'une diversité culturelle ou nouvelle culture. Le concept de diversité culturelle ne nous paraît pas être un concept très nouveau.

[illegible]

canadienne. Personn'y a-t-il une culture canadienne, et s'il y en a une, comment la définir? C'est une question qui se pose à tous les citoyens, à tous les immigrants, à tous les membres de la communauté. Il faut que s'exerce la libre expression de chaque individu de notre société.

CONVERSATION ENTRE L'ARTISTE PRASAD BIDAYE, LA CRITIQUE D'ART JOYCE ZEMANS ET LA POÈTE LILLIAN ALLEN.
PAR LILLIAN ALLEN.

13.6

A black and white portrait of a middle-aged man with glasses, smiling. He is wearing a dark suit jacket, a light-colored shirt, and a patterned tie. The image is oriented upside down, with his head at the top and his torso at the bottom.

A black and white photograph of a man's face, oriented upside down. His hands are clasped together over his eyes, with his fingers pointing upwards. The man has a mustache and is looking directly at the camera. The background is dark and textured.

La Banque d'œuvres d'art acquiert 71 œuvres d'artistes autochtones

[illegible]

Le 11 janvier dernier a Toronto, le Conseil de la ville a approuvé la tenue d'un «concerto de jazz» par le grand ensemble de jazz canadien Rob H. Vancouver (ensemble de jazz improvisation Vic Vogel) de Montréal. Au cours du spectacle de la génération montante que sont la Lorraine Desmarais et la trompettiste ingénieure 3500 amateurs de jazz et délégués au concert d'une durée de trois heures, se concertent, qu'*Moli.*, a été diffusé en direct sur la Chaine 5, même que sur les ondes de WBCO. Évalue à plus de 10 millions de personnes.



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Au conseil d'administration

discrète et d'un fondation de Hamilton, succédant à Irving Zucker comme membre du conseil d'administration de la Nouvelle-Écosse et vice-président de l'Association de comités culturels locaux de la Nouvelle-Écosse et est actuellement vice-président du Conseil canadien culturel (Nouvelles-Écosse), à l'actuellement en titre de président du Manoir P. Comeau, de Port-Bouché (Nouvelles-Écosse).

Marcel P. Comeau, de Port-Bouché (Nouvelles-Écosse), a récemment gagné le poste de directeur d'administration du conseil des Arts du Canada, après le Comité du conseil culturel (Clark).

Elle est chargée de la littérature anglaise à l'Université de Toronto. L'anthologie *Young in North America* a été publiée par la collection de la Nouvelle-Écosse.

Irving Zucker, ancien membre du conseil d'administration du Conseil des Arts du Canada, est décédé à l'âge de 82 ans. Philanthrope bien connu, Irving Zucker a été nommé au conseil de 1996 à 2002.

Colleen Gordon, directrice générale de la compagnie, est la présidente du conseil d'administration de la compagnie. Elle a été nommée au conseil de 1996 à 2002.

Le Théâtre Aquarius et le musée de l'Université McMaster. Les parcs de la région, Craig Downham, directeur et directeur général de la compagnie.

Les voies du rayonnement

Les artistes canadiens doivent occuper sur les scènes du Canada et du monde une place à l'échelle de leur talent. Afin que l'image projetée de la culture canadienne reflète la complexité de sa nature, l'appui aux arts doit garantir une juste représentativité de la création contemporaine. Formation, réseautage, représentation, diffusion et promotion constituent les fondements d'un appui équitable à la création.



Le dialogue des cultures

«J'ai choisi d'additionner et non de soustraire les cultures. J'ai choisi de tenir compte de toutes les expériences coloniales. En un mot, de ne renier ni la culture du colon ni celle du colonisé. Mon but : devenir un écrivain américain écrivant directement en français. Je n'ai qu'à me répéter sans cesse : je suis en Amérique. C'est moi l'Américain ! Une découverte, à mes yeux, plus importante que celle de Christophe Colomb qui n'avait découvert, en effet, qu'une nouvelle terre, alors que moi je découvrais mon identité sur cette terre.»

Dany Laferrière

Sur cette page : La soprano Measha Brueggergosman
 (photo : Steve Paprotz) Le chanteur et guitariste Alpha Yaya
 Diallo (photo : Donald Schaub) et en
 arrière-plan l'artiste de la plaine Kidi Kidi.

UNE FUSION DES CULTURES DU MONDE

Aujourd'hui, le Canada conclut au bouillonnement, à l'effervescence et à la productivité de l'harmonieuse fusion des cultures. Selon le dernier recensement, la population canadienne se compose de plus de 200 origines ethniques différentes et de près de 4 millions de personnes des minorités visibles (un nombre qui a triplé en 20 ans). Décuplant ces chiffres par l'abondance des images que suscitent leurs productions et par la richesse de leurs créations et de leurs réflexions, les artistes et les organismes de la diversité culturelle confèrent à la société, avant la statistique, sa majorité multiculturelle.

Milieu comme de la collectivité canadienne, le Conseil des Arts du Canada évolue et se transforme au rythme actuel de la multiplicité des cultures. Au cours des six dernières années, l'appui du Conseil aux arts de la diversité culturelle s'est considérablement accru. Aujourd'hui, cet appui se chiffre à près de 10 millions de dollars. En d'autres termes, l'aide du Conseil aux organismes de la diversité culturelle a quadruplé sur le plan monétaire, et le nombre d'organismes recevant cette aide a plus que doublé. Au sein du Conseil, les pourcentages des membres du personnel et des comités d'évaluation de pairs disant appartenir soit aux communautés des minorités visibles, soit aux communautés autochtones excèdent les pourcentages obtenus pour la population active lors du dernier recensement. Ainsi, les générations futures se rappelleront qu'à l'aube du 21^e siècle la société canadienne saisissait la pluralité et la complexité d'une enrichissante, paisible et créative rencontre des cultures, et l'aimaitait justement... comme l'illustre éloquentement ce numéro de *Pour les Arts*!

La rédaction de *Pour les Arts* remercie vivement Soreya Perreault, coordonnatrice du Bureau de l'équité, pour sa précieuse collaboration. Pour les arts a contacté son numéro 9 (hiver 2002) aux arts autochtones et prévoit présenter des artistes sur les communautés linguistiques de langues officielles en situation minoritaire.



Les artistes de la relève

Mouvements, collaborations et actions des premières générations d'artistes de la diversité culturelle ont freiné la roue assimilationniste des institutions et des marchés. Des artistes, tels la fondatrice du Black Theatre Canada Vera Cudjoe, la dramaturge Richard Fung (Prix Bell Canada d'art vidéo/général), le peintre Takao Tanabe (Prix du G5 en arts visuels), le vidéaste Richard Fung (Prix Bell Canada d'art vidéo/général) et la chorégraphe Zab Maboungou, des organismes, des centres d'artistes autochtones et des galeries, telle la galerie À Space, et des chercheurs, comme les poètes Lillian Allen et Kirsanthia Bhaggyvadata, ont redonné aux histoires d'hier et d'aujourd'hui la réelle pluralité de leurs identités.

Sur cette page : couverture : Zylia Kwan, Barbara Bougatt et Jay Hidayatli dans *The Bitter*, chorégraphie de Jay Hidayatli, production de Kokoro Dance (photo : Lawrence M. Svirchey).

Régardant des Océans, production de la compagnie de danse Menaka Thakkar (photo : David Hou), le groupe de hip-hop Babes (photo : Mimi Mardich et Zipp-Labs) (photo : Marc Bider).



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